

# The Theatres



Miss SHIRLEY WARD  
in "SMOOTH AS SILK"  
Lexington



MISS EDITH PIERCE  
in "THE PASSING SHOW  
OF 1921"  
Winter Garden



Miss MARION COAKLEY  
and OTTO KRUGER in "THE  
MEASLES IN THE WORLD"  
Hudson



MISS FRANCES  
CARSON in "THE BAD  
MAN" Comedy  
Miss FRANCINE LARRIMORE in "NICE  
PEOPLE" Klaw Theatre



Miss ALICE DELYSIA  
in "THE NEIGHBORLY  
PLAYHOUSE" in "THE GREAT  
ADVENTURE"  
Central



MISS IRENE FRANKLIN  
in "BLUE EYES" Casino



Miss GERTRUDE VANDERBILT  
in "PROCTORS FIFTH AVENUE"

## PLAYWRIGHTS, ACTRESSES AND THE COST OF THEATRE TICKETS

By LAWRENCE REAMER.

A CORRESPONDENT calls our attention to a more expert example of the dramatist's duty to keep his last act interesting than the episode described in the classic "Ladies Night." Since he refers to a drama of the great Victorian Sardou, it is easy to understand that even Mr. Hopwood may here have to take second place.

"There is no finer example of the way in which the playwright should keep an interesting element of his play in reserve until the curtain is about to fall," this well informed correspondent writes, "than the last act of Victorian Sardou's 'Fedora.' I am not unaware of the present critical tendency to decry the achievements of this dramatist, but his permanent fame will not be in the least affected by the attitude of a generation altogether under the influence of Bernard Shaw.

"When, in the fourth act of the play, the Russian princess has finally succeeded in saving Boris from all the punishments she had planned, there is still one other penalty she has not thought of. Through her machinations the Russian police are seeking to destroy his family in what was then St. Petersburg. Of course, since she is now in love with him she would also put an end to that plan.

"Sardou was wisely reserved this source of interest for his final act. The curtain falls on the fourth act. The spectator is relieved that the hero has been saved from all the plots set for him. Then he remembers the family, the mother in Russia and the rest who are to be exterminated as men and women of their kind were in that day. That is enough to bring the spectator back promptly to his seat for the last act. He is too much interested in what may happen to Igor in the lobby. Surprising as it may seem to the present generation, the well made play used to be capable of arousing such intense interest in the simple minded theatregoers of the 80s.

The "Well Made" Play. Admirers of the well made play must have been abroad last week, since there comes to this department another letter bearing more or less on the science of the playwright. Doubtless the present generation of drama critics holds Alexander Dumas in the same contempt it feels for Sardou. He has also been guilty of the well made play. So it might be observed quickly in passing his name, who has not served to keep the Booth Theatre altogether empty in his attempt at such an old fashioned task. It was in connection with the prevailing habit of changing the ending of plays until one had been found that suited the public that the second letter was written.

"Do your readers recall," the correspondent asks, "the preface to 'The Case of George,' written by Alexander Dumas in his collected volumes? In discussing the possible change in the outcome of a play the dramatist deals with the matter as one might expect from a writer who looked upon his stagecraft with all the respect one might feel for a science. He says that the premises of a play should be as certain as two and two. Now we know that two and two make only four whatever we may choose to call the result.

"So should the elements in every story when combined make a scientific result which cannot be changed. Of course, instead of saying four we may say six or three or any sum. But it is that two and two make only four whatever we may choose to call the result.



Miss ANGELA McCALL in "MIXED MARRIAGE" 63rd Street Theatre

## "Blue Eyes," "Smooth as Silk" and "Nice People," New Plays of the Week

### MONDAY.

CASINO THEATRE—Morris Rose will present Lew Fields and Mollie King in a new musical comedy, "Blue Eyes," with Andrew Tombes, Ray Raymond and Delysia. Others in the cast are Carl Ekstrom, Emmie Niclas, George Schiller and Lotta Lindholm. The book is by Leon Gordon and Leroy Clemens, the lyrics by Z. Myers and the music by L. B. Korinlum. The story concerns the love affair of "Blue Eyes" and a youthful artist, who is in his Greenwich Village studio.

### TUESDAY.

LEXINGTON THEATRE (Matinee)—Willard Mack presents his newest play, "Smooth as Silk," for an indefinite run. He will play the leading role. In the cast will be Shirley Ward, Marie Chambers, Zita Moulton, Luis Alberni and Royal Tracy.

### THURSDAY.

KLAW THEATRE—Sam H. Harris will open this new theatre with Miss Francine Larrimore in "Nice People," a comedy of society, by Rachel Crothers. In addition to Miss Larrimore, the cast includes Robert Ames, Merle Madder, Frederick Perry, Talulah Bankhead and Hugh Huntley. The play has been staged under the personal supervision of Miss Crothers.

### FRIDAY.

NEIGHBORHOOD PLAYHOUSE—"The Great Adventure," Arnold Bennett's dramatization of his novel, "Buried Alive," will be presented. Ian MacLaren, Miss Delysia Doyle, Miss Annie Hughes, Harold West and many other members of "The Mob" company will appear in the cast.

TIMES SQUARE THEATRE (Matinee)—Augustin Duncan will present John Garrett Underhill's translation of the Spanish comedy by Martinez Sierra, "The Duke of St. Omer's." He will act a part in the play as well as direct it. Harmon MacGregor, Whitford Kane and Angela McCall of the group that presents "Mixed Marriage" evenings at the Sixty-third Street Theatre will also play principal parts with Louise Randolph and Mary Hampton.

On the other hand, it may determine to some extent the pretensions of the matter under consideration. First performances of plays, for instance, are nearly two-thirds as much as the same pleasure costs at any subsequent time. Indeed there is only a slight difference in the expense of witnessing some badly damaged comic opera and one of the personages at the Metropolitan Opera House. Of course there is enormous difference between the expense of the first performance and the expense of the second. The opera, in the first place, costs its producers much, much more.

It would relieve the scruples of the critic to know if the first representation is to be judged as a play, a performance or if it is considered for the purpose of the first hearing as worth the price. Usually the estimate is made on the regular price for the ticket, which is by way of being rather a fortunate outcome for the manager. Just what the estimate of so many musical plays might be were they taken at the valuation on the ticket

## George Arliss Lives His Roles

Actor Always Makes a Systematic Study of Character He Is to Portray.

That George Arliss, star of Winthrop Ames's production of William Archer's play of adventure, "The Green Goddess," which is playing at the Booth Theatre, is a genius at clothing a creature of the imagination so that it lives and breathes before the eyes of the spectators is proved anew by his interpretation of the colorful role of the Raja of Rukh in the present play. But back of that genius for acting lies a long period of hard work.

Mr. Arliss's father was a London printer and publisher. The son worked in the shop for a time, but before he had reached his majority he had yielded to the call of the stage and was a member of a small stock company in London. A different play was put on every week. His role in one week's play being a clerk, the young actor made it his business to study London clerks at the streets, in the parks and at the places of their employment. He copied the manner of walking, talking, gesturing and speaking of a clerk who might happen to be in the street.

Then for ten years he acted in London, pursuing his studies of characters and types in the London Museum, on the streets, in shops and wherever he happened to be. When he first came to the United States with Mrs. Patrick Campbell, in 1901, he had reached such artistic stature that his impersonation of the Duke of St. Omer's in Pinero's "Notorious Mrs. Ebbsmith" and of Copley in the same author's "Second Mrs. Tanager" hit deeply into the consciousness of the American playing public.

There followed a succession of roles which have taken their places in the gallery of notable dramatic portraits portrayed by the greatest actors in the country. Miss Ruth Draper will give her first popular price recital at the Town Hall to-night, presenting a programme especially arranged for the occasion, mostly made up of comedy numbers. Miss Draper appeared at the Wilbur Theatre in Boston last Tuesday afternoon before a large audience. She is booked there for a return engagement.

### BURLESQUE AT COLUMBIA.

Dave Marion will present his new production of burlesque at the Columbia Theatre this coming week. It is in two acts and six scenes and is called "The Land of Impossibility." Mr. Marion wrote the book, lyrics and music and personally directed the staging of the piece. Heading the cast is Emil (Jazz) Casper, and he has the assistance of Will H. Ward, Inez De Verdelier, George Mack and Rose Bernard. The vaudeville part of the programme is headed by the seven Hyron brothers, Saxo Band and Hazzard and Spellman.

"Pitter Patter" at Riviera. "Pitter Patter," the musical comedy which recently played a half year's engagement at the Lorraine Theatre, comes to the Shubert Theatre next week, with the cast headed by Ernest Truesdell and including Eve Lynn, Mildred Keats and John Price Jones.

## Did You Hear—?

About the Difficulty of Getting Song Hits for Vaudeville, About the Low Cost of Being "Arty" and the Retired Actress in Wall Street.

THE protection of a popular song by the courts on the ground that the composer took his theme from an aria in a well known opera may have serious results for the singers in vaudeville if it is extended to all ditties based on well known operatic compositions. One of the songs which earned large royalties for its composer and served many a vaudeville chanter was the quartet from "Il Trovatore" with the change in tempo as the principal difference in the original and its copy. Another tune beloved in the two-day until it became a pest was based on the "Willow Song" from the last act of "Otello." Then a popular hymn served as the base of a ballad that enjoyed an almost frenzied favor several years ago. But on these times the copyright had expired, so it was not possible to prohibit their use.

"It is hard enough now," said one of the vaudeville agents yesterday, "to find popular songs for the performer who must appear fourteen times a week, and if publishers get so strict it will be harder than ever. All the musical comedy and review songs are copyrighted and it is not possible to get any of them for use. So the composers of the new Tin Pan Alley, the one finger Beethovens, have just now the opportunity of their lives.

"One of the easy ways of finding good material was to announce an act as an imitation. All the singer had to do was say 'I will give you an imitation of Miss Tootie Coughdrop singing 'Oh, My Love,' or some other new melody, and then sail right in with the most popular number in a comic opera. But the managers soon got on to that simple means of stealing their stuff and the singers cannot get away with that method any longer. Now it has been made additionally difficult by having all so-called plagiarisms from familiar airs forbidden by the courts."

To Keep It Under His Eye. A. H. Woods will not transfer "The White Villa" to Chicago, as he first intended, but will keep the play here under his eye, noting the daily indications of its fate. Already it has been shortened by half an hour, and will continue to be performed indefinitely at the extra matinees.

There's another Richmond in the field, that is to say, more exactly another Mary Stuart. Ada Sterling is the author of a new play on the subject of the Queen of Scots, but she will not wait for any dawdling manager. The play, which is dedicated to Julia Arthur, will be first seen in book form.

Mrs. Pike has wisely exterminated the puppetry who acted their little pantomime before the prologue of "Wake Up, Jonathan," and the play now gets its start to the delight of the audiences awaiting the art and humor of Mrs. Pike more promptly than it did on the first night at the Henry Miller Theatre.

The Winter Garden is really beginning to grow up. The popular institution will celebrate its tenth birthday on March 26. Al Jolson, Willie Howard and some of its other favorite sons will take part.

Among the boxholders are Mrs. Thomas W. Lamont, Mrs. Willard D. Straight, Mrs. Assata Lydie, Mrs. H. N. Slater and Mrs. Julius Lay. Others who are giving theatre parties are Mrs. Paul Kennedy, Mrs. Herbert Parsons, Mrs. K. C. L. who will entertain a large party of Chinese women; Mrs. Ma Soo, Mrs. Joseph Howland Hunt, Mrs. August Belmont, Mr. William Mackenzie, Edgar Mills, Mrs. Albert H. Willin, Mrs. John Sargent, Mrs. F. K. Rupprecht.

One of the daily passengers on the subway to the Wall Street district is a graceful young woman who to judge by the length of her skirts must have left school only a few months ago. Since that standard has, however, grown trustworthy, one would say from her looks that she had been out of musical comedy only a few years. She follows a large stock brokerage firm, was mentioned by one of the large office buildings and there remains at her desk until the work of the day is completed.

This businesslike young woman, who is one of the most successful associates of a large stock brokerage firm, was until a short time ago one of the most popular of the actresses in musical comedy. Several years ago she retired from the stage and her success in business has recalled her to the comparative quiet of a commercial existence.

### DELYSIA GETS JUSTICE.

This is to be delayed justice to Miss Alice Delysia or simply Delysia, who appeared at the Poppy Ball last Monday night at the Ritz-Carlton, and is published at the request of the publicity committee.

"Delysia sang at the ball; every one stood while she sang; every one was positively overwhelmed by her singing; her singing was a positive sensation. Delysia says she adores to sing for the little French children. Delysia is lovely. All the ladies of the committee are simply delighted with her charm and her song. She has played more than one thousand times in London, has a record for long runs. He has appeared in London in the leading roles of eight different pieces, all American, which have had five hundred performances or more in London. They were: "The Third Degree," "Officer 666," "Peg of My Heart," "The Willow Tree," "Nothing but the Truth," "Daddies," "Tea for Three" and "The Show Shop."

### HAS LONG RUN RECORD.

A. F. Matthews, who came over from London to play Jerry with Laurette Taylor in "Peg of My Heart," a character he has played more than one thousand times in London, has a record for long runs. He has appeared in London in the leading roles of eight different pieces, all American, which have had five hundred performances or more in London. They were: "The Third Degree," "Officer 666," "Peg of My Heart," "The Willow Tree," "Nothing but the Truth," "Daddies," "Tea for Three" and "The Show Shop."

### ENGLISH ACTRESS BORN HERE.

Though Miss Ella Shields is billed as an English performer, it has just come out that she was born in this country. This machine impersonator who heads the bill at the Riverside this coming week entertained American soldiers during the war with her mimicry of "Burlington Bertie," a shabby genteel older, and soldiers who remembered it while outside the Palace door a week ago and sold the number for her as she came out.

Miss Irene Franklin, with new comedy types, will head the Washington Birthday programme at the Palace Theatre this week. Burton Green will accompany her in the piano. William Kent, Charles and company, Wilson Brothers in "The Lieutenant and the Cop," Frank Gavy and Sylvia Loyal's Pets.

The chief acts at other vaudeville houses follow:

REVERSLIDE—Miss Ella Shields, Ricks and Witche.

COLONIAL—Miss Eva Tanguay, Miss Juliet.

EIGHTY-FIRST STREET—Leo Carroll, Sessue Hayakawa in the photo-play "The First Born."

ALHAMBRA—William Rock, Chic Sale.

ROYAL—Miss Pearl Regay, Jack Kennedy and company.

BROADWAY—Miss Vera Gordon in person in "Lullaby" and on the screen in "The Greatest Love."

COLISEUM—William and Gordon Dooley, Gallagher and Rolley.

REGENT—Miss Marie Swift and Tom Kelly, the Great Lester.

AMERICAN—Arnold Grazer and Miss Myrtle Lawler, Zelma.

TWENTY-THIRD STREET—"Bo-Peep and Jack Horner," Lewis and Henderson.

The usual Sunday concerts will be given at the New Amsterdam Theatre, the Ziegfeld Roof, the Century and Central theatres and the Winter Garden.

### BROOKLYN THEATRES.

The international star, Doris Keane, in "Romance," will be the Majestic Theatre attraction for this week commencing to-morrow night. Miss Keane returns to America in this Edward Sheldon drama of great love, following her success in London, where she stayed four years. It will be recalled that this actress, as the Italian grand opera singer in "Romance," won a year's popularity at Maxine Elliott's Theatre, New York, supplemented by a year on tour, six months of which was spent in Chicago.

On the present tour, which is under the direction of Lee Shubert, Miss Keane will be supported by her London leading man, Basil Sydney, and E. A. Arson among others. In addition to the usual matinees there will be a special one Tuesday, Washington's Birthday.

Charles Starr has played to such large and appreciative audiences at the Edouard Theatre during the last week in David Belasco's production of "Edward Knodlock's 'One,' that arranged to play at the Edouard Theatre for a second week. Miss Starr is appearing here following her engagement at the Belasco Theatre, New York.

At the Shubert-Crescent Theatre, E. J. Daly will present the international musical comedy success, "As You Were," with Sam Bernard and Irene Bordoni supported by the original cast. It has been winning favorable notices on the road after a good run at the Central Theatre.

Charles Withers in "For Pitty's Sake" will share stellar honors with Ciccolini, evening star at the Orpheum. Ciccolini will be Eva Shirley and company, Gordon and Ford and Nash and O'Donnell.

Mme. Beson in J. M. Barrie's play, "Hail an Hour," will head the bill at the Edouard Theatre.

"Puss Fuss" will be the burlesque offering at the Star.

### PLAY OUTGROWS MATINEES.

Conroy and Melter announce that Margaret Wyckoff in "Evynd of the Hills," the Icelandic play by Sigurd Jonson, which they had previously presented at special matinees only, will begin both evening and matinee performances at the Greenwich Village Theatre on Monday night. The only member of the original cast affected by this change is E. G. Robinson, whose role will be played by Henry Herbert, remembered for his work in "The Faithful."

"ERMINIE" TO GO ON TOUR.

Francis Wilson and De Wolf Hopper will close their engagement in "Erminie" at the Park Theatre next Saturday night and on the following Monday night they will begin a tour of the leading cities at the Forrest Theatre, Philadelphia. This week at the Park the two matinees will be given on Tuesday and Saturday. The Wednesday matinee will be omitted.